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OF PLAYS**

A Pageant of History

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WALTER H. BAKER COMPANY
BOSTON

The Arrival of Kitty

The Best Liked Play in the United States and Canada

By Norman Lee Swartout

A Farce in Three Acts For Five Men and Four Women

One Easy Interior Set

The perennial success which has been played on the professional stage more than five thousand times and over fifteen hundred times by amateurs, with an increasing number of productions each year. One of those rare and really funny plays which acts itself, is always a success and has to be repeated. Easily produced. Each part a star part. Bobbie Baxter pursuing his little love affair with Jane against the opposition of her uncle, William Winkler, has occasion to disguise himself as a woman and is mistaken for Kitty, an actress and close friend of Winkler's, to the vast confusion of everything and everybody, which is intensified by the arrival of the real Kitty.

The following are a few testimonials selected from hundreds of letters and press notices.

" 'The Arrival of Kitty' is a success."—*New York Dramatic Mirror.*

" 'The Arrival of Kitty' is as funny as 'Charley's Aunt,' funnier in many places."—*Toledo Blade.*

" It is a pleasure to tell you of the tremendous success of the performance of 'The Arrival of Kitty' which we gave last night as the Senior Class Play. We had a good house and the applause and laughter were most hilarious."—*G. F. Morgan, Supt. of Schools at Athens, Ohio.*

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" I recommend 'The Arrival of Kitty' to all organizations desiring a clever, clean and fast-moving comedy."—*G. T. Spettigue, Oil City, Pa.*

" The play was a wonderful success. The press and public are still talking about it."—*B. Jermyn Masters, Sec. Dunsmuir (Cal.) Dramatic Club.*

" We were well-pleased with the play and can recommend it to any High School desiring an interesting, entertaining play within the possibilities of students."

" Nothing better than 'The Arrival of Kitty' has ever been given in Uniontown."

" A splendid success from every standpoint."

" You are certainly to be congratulated for writing a play so simple, so easy to present and at the same time so delightfully clever."

Royalty Only Ten Dollars

Each Amateur Performance

Books Seventy-Five Cents Each

A Pageant of History

An Entertainment for either Indoor or
Out-of-Door Performance

By

WALTER BEN HARE

*Author of "The Boy Scouts," "The Hoodoo,"
"Teddy," "The Dutch Detective," etc.*

Notice to Professionals

This play is published for the use of amateurs only. Professional companies are forbidden the use of it in any form or under any title, without the consent of the author, who may be addressed in care of the publishers.

BOSTON
WALTER H. BAKER & CO.

A Pageant of History

CHARACTERS

The cast of characters for each part will be found at the beginning of each scene. Many of these characters can be easily doubled ; that is, the same actors can take part in one or more of the scenes by changing costumes. With this economy of material the entertainment can be given with a minimum cast of fifteen male and nine female characters. It can be more conveniently produced with a cast of eighteen male and twenty female characters, and as many as one hundred and thirty-eight males and two hundred and ten females have been employed in an extensive out-of-door production.

SCENERY

Scenery may be employed with all possible elaboration when the performance is given in a theatre or under conditions where this is possible ; if given out-of-doors an appropriate natural background is, of course, selected. In either case the stage is concealed, when not in use, by an arras or a tableau-curtain, arranged to be parted in the middle and drawn away to the sides as the several scenes are revealed. This is referred to throughout the descriptions as the "Arras."



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A Pageant of History

Outline for Programmes

- SCENE 1. Ancient Britain. "The Coming of the Cross." Drama in blank verse with hymns and march movements.
- SCENE 2. Medieval England. "Bold Robin Hood." Comic Opera with Folk Dances.
- SCENE 3. *Part 1.*—"The Landing of the Pilgrims." Tableau with reading.
Part 2.—"The White Man's Foot." Dramatic Indian scene.
Part 3.—"A Song of Thanksgiving." Pilgrim song service.
- SCENE 4. *Part 1.*—"The Spirit of Seventy-Six." Tableau with song.
Part 2.—"A Colonial Garden Party." Historical characters in the Minuet. Petite Comedy.
- SCENE 5. *Part 1.*—"The Days of '61." Battle scene with music.
Part 2.—"Lincoln's Speech at Gettysburg."
- SCENE 6. "America Triumphant." Song and Tableau.
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NOTE

The battle scene in Scene 5 may be portrayed either as a camp of the Northern, or of the Southern army. The Pageant has been successfully produced in the North and in the South.



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A Pageant of History

PROLOGUE

When the pageant is about to begin, four loud blasts are blown on a trumpet behind the arras. There is a pause and then The Master (or Mistress) of the Pageant steps out before the arras and thus addresses the people :

MASTER OF THE PAGEANT

When that the bugle call hath sounded clear
The play begins, the revellers appear.
But e'er we draw the arras and disclose
Our History Pageant with its joys and woes,
I crave attention, lords and ladies gay,
To bid you welcome and explain our play.
In ancient Britain lived a simple folk,
Ruled by the Druids neath a mystic oak.
The Romans came and eke the Norman crew,
And all of this we fain would show to you,
How the true faith was brought to Britain's shore,
But, e'er you wax impatient, I'll give o'er.
We crave your patience, no paid actors we,
But simple student folk of fair degree.
But even now I seem to hear you say,
"A tedious prologue means a tedious play,"
And so perchance 'twere best that I be dumb,
But bear in mind, the best is yet to come.

[*Exit, L.*

NOTE.—The Master of the Pageant may be costumed similar to Stephen of Trent as described in the Bold Robin Hood number, but use scarlet and black for colors. If a lady assumes this part, she should wear a Grecian costume of white, trimmed with royal purple, and a purple over-drapery.

The arras may be drawn by pages costumed like the Master of the Pageant, only in white and light blue.

SCENE I

Ancient Britain

The Coming of the Cross

CHARACTERS

ELHELBERT, *king of Kent.*
BERTHA, *his queen, a Christian.*
AUGUSTINE, *a missionary from Rome.*
COIFI, *high-priest of the god Odin.*
GILWARD, *the chief of the warriors.*
WARRIORS OF KENT (*eight or more*).
THE QUEEN'S MAIDENS (*eight or more*).
THE PRIESTS OF ODIN (*six or more*).
THE PRIESTESSES OF ODIN (*six or more*).
CRUCIFER.
CHOIR BOYS (*twelve or more*).
CHRISTIAN PRIESTS (*two or more*).

SUGGESTIONS FOR THE MUSIC

“The Hymn to Thor” may be sung to the tune of “La Donna e Mobile,” from Verdi’s *Rigoletto*. This music and nearly all of the music used in the entire Pageant may be found No. 86 in “The School Song Book,” published by C. C. Birchard & Co., Boston, Mass., for 50 cents.

“Holy, Holy, Holy, Lord God Almighty” is No. 186 in “The School Song Book.”

SUGGESTIONS FOR THE COSTUMES

See articles on “Costume” in encyclopedias, also illustrated editions of Shakespeare’s *King Lear*, *Cymbeline* and *Macbeth*.

ETHELBERT. Home-made sandals of soft, dark brown

canton flannel, tied around ankles. Bands of inch-wide brown canton flannel bound around legs from ankle to thigh to imitate the leg-thongs of the ancients. Simple, sleeveless robe of white, cut square in the neck and extending to the knees. Two-inch purple border. Use a boy's nightgown pattern. For over-drapery use a small sheet long enough to trail. The end that goes around neck should be stitched in on either side, making it about two feet in width, while the end that trails is four feet wide. Purple border on this drapery. Wide bracelets and armlets of cloth covered with tin-foil or gold paper. Curtain chains of metal around neck and for girdle. If curtain chains are not available use bright iron link chains. Narrow crown with point in front. Cover crown with tin-foil and decorate with large jewels. Long, drooping moustache of jute or crêpe hair.

BERTHA. Princess gown of dark, figured goods with court train. Sleeves tight to elbow and then flowing to ground. Gown trimmed and edged with cotton, to imitate fur. Girdle and necklace of chains. Hair in two long braids hanging on either side of face and interwoven with coral. White cheese-cloth drapery around head, neck and face. This should be cut similar to a nun's, but not starched. Crown similar to Ethelbert's. A dark, unfringed shawl may be used as drapery over shoulders and falling down behind.

AUGUSTINE. Sandals. Black cassock. White cotta and stole. Similar to the vestments of an Episcopal minister. This costume may be borrowed from a church.

COIFI. Long, trailing under-robe of pure white with over-drapery of white similar to Ethelbert's, but without border. Long staff. White wig, eyebrows and long white beard.

GILWARD. Similar to Ethelbert, but in brown. Fur rug draped over shoulders. Winged helmet, made from paste-board and gilded. Large battle-ax of wood and tin.

WARRIORS. Similar to Gilward. Some have beards or moustaches, others smooth shaven. Some carry broadswords, spears, or axes, made of tin and wood.

MAIDENS. Similar to Bertha, but without crown. Princess gowns of dark colors, cheese-cloth head drapery of white, purple, light and dark blue.

PRIESTS OF ODIN. Similar to Coifi, without the over-drapery or staff.

PRIESTESSES OF ODIN. White Grecian costumes. Hair in Grecian style, bound with white fillets.

CRUCIFER AND CHOIR BOYS. Sandals, cassocks and cottas. May be borrowed from church.

CHRISTIAN PRIESTS. Sandals, cassocks and cottas.

NOTE.—The cross may be made from pasteboard and gilded, or may be borrowed from a church. Indeed, it would be advisable to secure the coöperation of some of the clergy for this entire scene. In one instance this entire scene was directed by a clergyman who played the part of Augustine and used his own crucifer and choir boys.

CONCERNING THE SCENERY

The scenery for the entire pageant is a wood with arras in front, and concealing this wood from the audience. The play may be easily presented in the open, without the arras, the actors coming in from right and left. If it is played indoors and no scenery is available, green curtains trimmed with boughs may answer, or better still, make a rough framework for rear and sides and cover it with green branches and boughs, nailing them to the frame. This gives an excellent effect and is better than painted scenery. Of course the boughs must be thick enough to completely cover the framework. Natural vines with paper flowers add to effect, also palms and potted plants with pots concealed. The effect should be that of a wild wood.

A Pageant of History

SCENE I

Ancient Britain

The Coming of the Cross

SCENE.—*The scene for the entire pageant is a wood scene. (See introductory remarks on "Scenery.") For the first scene an altar stands in the center of the stage. This altar is about four feet high and made of a wooden frame covered with canvas painted to represent large rocks. Grass mats or natural plants (with crocks concealed) bank its base. Down R. and close to audience is a rough bench, without back, covered with scarlet cloth. On this bench sits ETHELBERT, the King of Kent, with his WARRIORS grouped back of him.*

(After the curtain is well up, enter the MAIDENS from L. They come in slowly in single file and line up at L. facing ETH. Enter BERTHA, the Queen, from L. She comes regally down C. and, facing ETH., kneels and extends both hands toward him.)

BER.

My husband and my King, I crave a boon.

ETH. (*rising*).

Arise, good queen, and know before you speak
Your boon is granted.

(The FIRST MAIDEN assists BER. to arise.)

BER.

O King of Kent,
A year hath passed since first my father sent
Priests of his faith to quicken our dear land,
To teach the gospel and the golden rule.
You welcomed them, at Canterbury there

[*pointing toward R.*

You built a church. But I am sore at heart,
 For you and all the land love Odin still.
 But now from far-off holy Rome there comes
 A priest who seeks to kindle into flame
 The sparks I lighted. Will you welcome him ?

ETH.

It shall be as you wish, my lovèd queen,
 He shall have shelter and protection here.

BER. (*coming closer to him*).

But will you harken to his holy rede ?

ETH.

Yea, I will harken, if he speaks not foul.

BER.

Ah, that, my lord, I know he'll never do.
 In love and peace he comes, a shepherd meek,
 To save the flock from wiles of pagan Thor.

(*A movement of discontent among the WARRIORS.*)

ETH.

Give o'er, my queen, my father's gods and mine
 Have ruled Valhalla since the world began ;
 Thunder their voice and lightning sharp their sword ;
 Odin and Thor and Freya of the Oak,
 Baldur the Beautiful !

GILWARD (*looking off L.*).

Hither come the priests,
 O King of Kent, to sacrifice to Thor.

ETH.

Let them begin. Good Bertha, take your place.

(*She stands beside him, facing her MAIDENS. BER. stands on the side next the audience.*)

BER.

When they have ceased, my noble lord and King,
 Pray let the new priest speak. He comes in peace,
 Seeks no reward, save souls, strong in the faith,
 In love and charity. (*They sit.*)

ETH. How is he called ?

BER. His name's Augustine, prior of St. Andrew's.

ETH. He shall be welcome.

BER. Husband, if thou wouldst
Embrace my faith, my cup of joy o'erflows.
To see our Britain strong in Christian love,
Here 'neath the thunder oak to see the cross
Conquer and break in twain your demon Thor.

(WARRIORS *murmur.*)

ETH.

Have done, my queen, for Odin's priests draw near.

(*Music: "The Funeral March" by Chopin, or "The Dead March" from "Saul," played on piano behind scenes accompanied by monotonous beating of a muffled snare-drum and bass-drum, and by the tolling of a bell. This tolling effect may be made by striking a piece of metal, suspended by a cord, with another piece of metal.*)

(ETH. rises and escorts BER. to rear of stage at R. At the same time her MAIDENS march to this place and join her. The WARRIORS then slowly march across front of stage and line up at extreme L. from front to rear. ETH. slowly comes down C. and assumes place L. C. in front of his WARRIORS. BER. and her MAIDENS group at R. up stage, BER. in front.)

Enter from R. the PRIESTS and PRIESTESSES OF ODIN walking in pairs, slowly and slightly swaying in time to music. They circle stage and finally line up between ETH. and his WARRIORS. All face L. Enter COIFI leaning on tall staff. He comes down C. and stands in front of altar, in front of ETH. BER. and MAIDENS take no part in the exercises. All others salute facing L. Raise arms very slowly, straight in front, then horizontally with palms to front. Then bend body until arms are at sides. Salute toward L. three times. The music changes to a chant, or the music "La Donna e Mobile" from Verdi's "Rigoletto" may be used for the hymn. All sing.

HYMN TO THOR

O Thor the Thunderer,
Mighty and merciless,
Hurl not thy hammer

Angry against us.
 Plague not thy people ;
 Take from our treasure ;
 Silver we send thee,
 Jewels and javelins
 Priceless we proffer.
 Sheep will we slaughter.
 Smite us no more.
 Spare us, O Thor !

(The music ends. A pause.)

COIFI. He answers not.

ETH. His thunder voice is dumb.

(COIFI faces audience. ETH. comes to him at R. C., and GIL. advances slightly at ETH.'s right hand.)

COIFI.

For many a weary night we've pleaded here,
 Full many a steed we've slain and with their blood
 Have fed his thunder oak. Silver and tin,
 Bright flowers and lamb's wool brought. Still stands
 he there

Without a sign, and famine stares us foul,
 While wolf-packs hunt our fairest flocks. Our foes
 Press us on every side. And Thor is dumb.

ETH.

Mayhap he seeks to slay us for our sins.

GIL.

Or peradventure he hath lost his power,
 And fled in terror from the Christian God.

COIFI.

For fourscore years and nine I've worshipped Thor,
 And gave him jewels and javelins, sheep and steeds,
 Yet other men who've laughed his power to scorn
 Have waxed great. My faith begins to break.

(BER. comes down to L. C.)

BER.

Then turn ye, turn ye, O my people, dear,
 Turn ye from demon god of stone and tree
 And worship Him who made the stone and tree !

ETH. (*speaking to a WARRIOR who harkens and then exits at L.*).

Go bid the priest of this new God draw nigh.
We'll harken to his teaching. Mayhap he
Can work a miracle.

COIFI. Most noble queen,
What says your faith of Odin and great Thor?

BER.

Demons are they, my lord, who ever seek
To lead mankind astray. They have no power
To deal with good or evil, senseless things.
But my poor tongue, alas, cannot describe
The wonders of my faith. Harken to the Prior
For he is sent to save your souls from sin.

(*The voices of the CHRISTIANS are heard without, at L., singing the first stanza of "Holy, holy, holy, Lord God Almighty."* ETH. leads BER. to seat. The WARRIORS, MAIDENS, and followers of Thor group around stage at L., R. and at rear. COIFI and GIL. cross down L. near audience.)

Enter from L. CRUCIFER, followed by CHOIR BOYS walking in pairs and singing. Then follow CHRISTIAN PRIESTS, and lastly AUGUSTINE. They circle stage and surround altar, but facing the audience. Sing enough of the hymn to bring them all in and to arrange the picture. AUG. stands at C.

AUG. All hail, my brothers, hail to thee, O King !

COIFI (*to GIL. in an undertone*). He calls us brothers.

AUG. Aye, that you are.

I come to teach the brotherhood of man,
The fatherhood of God. Strong in the Lord
I come, a bringer of the faith. To all
Greeting I cry, forever peace on earth,
Good-will to man.

ETH. (*standing with BER. in front of seat at R.*).

Methinks his rede is fair.

"Good-will to man and peace." Then war would end.

COIFI.

I like his speech. Most noble King of Kent,
And you, my people, prithee list to him.

AUG.

There is one God. A God of peace and love,
 Humility and charity His rede.
 From error foul He would redeem the world.
 If you but bow your hearts to Him, you'll live
 Forever blest with Him in Paradise.

ETH.

It seems to me the life of man, O priest, (*coming to R. C.*)
 Is as a sparrow's flight. We sit at meat
 In winter-tide; the fire alights the hearth;
 Without a world of howling wind and snow.
 Anon a sparrow flies in at the door,
 Tarries a moment, then flies out again.
 So is't with life. Who knows from whence we came
 Or where we go? If this new faith you bring
 Will tell us something certain of these things,
 I'll follow it, e'en in the jaws of death.

AUG.

It teaches you to live, my lord, both here
 And after death. The soul can never die.
 Follow the cross and live eternally.

COIFL.

Much have I pondered o'er the Christian creed. (*At L. C.*)
 Their priests do come in peace, and speak fair words,
 Seeking no gain of gold or steed or land,
 But only souls to save. And it is good.
 Long have I led my people's worship here.
 But disappointed, old and spent am I.
 I'll fight no more. I am a peaceful man,
 And after fourscore years and nine, I find
 My faith in Thor grows weak.

AUG.

Then follow me

And harken to the teaching of the cross.
 That chapel there built by your noble king
 Shall ever stand a symbol of our faith.
 Then come, my brothers, let us enter it,
 And kneel before the Lord and worship Him.

ETH. Lead on, we'll come.

BER. My noble King and lord!

ETH.

I'd learn your faith ; mayhap this land of ours,
This England, may become a beacon light
To shine in darkness and to lead the world
For this one God you preach.

AUG.

Let us to church.

And there I'll teach the faith. For in my dreams
I've seen a Christian Britain, strong in faith,
A universal brotherhood of man
United in a universal love !

(*Music : "Holy, holy, holy, Lord God Almighty." They circle the stage and all exeunt at R., singing. First the CRUCIFER, then the CHOIR BOYS, the CHRISTIAN PRIESTS, AUG., ETH. and BER., the MAIDENS walking in pairs, likewise the WARRIORS, COIFI, then the PRIESTS and PRIESTESSES OF ODIN. The music grows fainter and dies away in the distance.*)

THE ARRAS IS DRAWN

Note.—If this scene is not desired in the "Pageant of History," Act I, Scene I of Shakespeare's "King Lear" may be substituted, or selected scenes from Tennyson's "Harold."

PROLOGUE TO SCENE II

(*The MASTER OF THE PAGEANT steps before the arras and speaks.*)

MASTER OF THE PAGEANT

Of Medieval England now I sing,
The Crusades flourish, Harry Second, king.
We show to you green glades of old Sherwood
Where lived the famous outlaw, Robin Hood,
And Friar Tuck, and Little John and then
Alan a Dale and sevenscore merry men.
Sweet April time, the wooing time o' year,
When hawthorn pink and cuckoo buds appear ;
Maid Marian, Robin's heart's delight
Is sought in marriage by an aged knight ;
But Robin intervenes and Robin wins.
The trumpet sounds, the comedy begins.

(*Four blasts are heard on a trumpet as the MASTER exits.*)

SCENE II

Medieval England

Bold Robin Hood

CHARACTERS

ROBIN HOOD, *an outlaw king.*
FRIAR TUCK, *his chaplain.*
LITTLE JOHN, *his staunch lieutenant.*
ALAN A DALE, *his minstrel.*
EDWARD OF DEIRWOLD, *a franklin.*
MAID MARIAN, *his daughter.*
DAME DEIRWOLD, *her mother.*
JOAN FOUNTAIN, *Marian's maid.*
STEPHEN OF TRENT, *the aged bridegroom.*
THE PRIOR OF EMMET.
ROBIN HOOD'S MERRY MEN (*eight or more*).
A GROUP OF COUNTRY LASSIES (*eight or more*).

CONCERNING THE COSTUMES

See illustrated editions of Robin Hood and also illustrations of Shakespeare's Richard III, and histories of the Plantagenet period.

ROBIN HOOD. Long stockings of dark green, heelless slippers, dark green trunks, soft white shirt, cut V-shaped in neck and laced across with shoe-string. Dark green tunic, cut kimono-fashion, only all in one piece so it may be slipped over head. Green cloak draped from shoulders, simply a rectangular piece of cloth. The cap is cut double, sewed lengthwise, leaving circular edge to be adjusted to head. The cloth is then allowed to lay down on the head in order to form a toque and the end is draped about the cap and fastened to it with a long green quill. Quiver made of painted cardboard and laced to belt. Carries a long bow. This part should be played by good bass singer.

FORESTERS. Similar to Robin Hood, without the shoulder

coat. Cap, belt, lacings, quiver, long stockings of dark brown. Over-tunic of green. Some wear cloaks with edges slashed in long leaf-scallops. Gymnasium slippers. Some carry long spears, some bows. One may have a scarlet tunic and cloak and scarlet feather in cap.

FRIAR TUCK. Short and stout and padded. Red nose. White stockings and sandals. Brown frock and cowl belted at waist with heavy cord. May wear Friar's wig. The Butterick Company's domino pattern is good.

EDWARD OF DEIRWOLD. White wig and Vandyke beard made of crêpe hair. Long, rich robe trimmed in fur or cotton down front and around bottom. Neck-chain. Pointed red shoes and stockings. Large pouch slung across right shoulder. Hat of the period. See illustrations of Chaucer's poems.

STEPHEN OF TRENT. Powdered hair and gray Vandyke beard made of crêpe hair. Purple pointed shoes. Long lavender stockings. Purple trunks, puffed and made of sateen. Rich lavender tunic, trimmed with lace and gold tinsel. Large, puffed sleeves, slashed and showing purple sateen underneath. Stiff ruff around neck. Purple cloak, lined with lavender, with standing collar like Sir Walter Raleigh. Felt hat, high in crown, but very narrow brim, sweeping plumes (paper) of lavender and purple. Large, stiff, linen ruff around neck. Court sword.

THE PRIOR OF EMMET. Similar to Edward of Deirwold. Bright scarlet robe, pointed shoes, golden chain, etc.

MAID MARIAN. White satin wedding dress with draped skirt and court train. On first entrance wear a Juliet cap of silk. On second entrance a long wedding veil (not over face), and crown of flowers. Shower bouquet. White slippers. Should be a good soprano singer.

DAME DEIRWOLD. Rich trailing and draped gown of the period. See pictures of Marguerite from Faust. Gray hair. Cone head-dress in Plantagenet style, extending obliquely upward from head about two feet and draped with white lace. Large pouch across skirt. Puffed thin white waist with tight bodice of same material as skirt.

JOAN FOUNTAIN. Similar to Dame Deirwold, but in pink and white. White linen cap, trimmed with pink rosebuds. Trailing skirts. Should be played in a saucy and piquant manner.

MAIDENS. Similar to Joan, in white and light solid colors. White caps.

NOTE.—The ladies' costumes must not have panniers, but should be long skirts with bands of black braid, draped over white petticoats. If cheap materials are used, no costume in the entire pageant should cost over \$1.50.

CONCERNING THE MUSIC

1. Opening Chorus, "Rig a Jig," sung by Friar Tuck and the Country Lassies. The music of this old college song may be found in "Songs of all the Colleges," published by the Hinds, Noble Co., or in Ditson's "College Songs," published by Oliver Ditson Co., Boston, Mass., at 50 cents.
2. Soprano Solo, "Scenes That Are Brightest," sung by Maid Marian. The music of this gem from William Vincent Wallace's "Maritana" may be found in "The School Song Book," published by C. C. Birchard & Co., Boston, Mass., at 50 cents. Note.—All the songs introduced in this scene, Bold Robin Hood, may be found in this book with the exception of the opening chorus.
3. Male Chorus, "The Merry Men," sung by the Foresters. The music used for this number is "When the Foeman Bares His Steel," from "The Pirates of Penzance," by Sir Arthur Sullivan, and is No. 59 in "The School Song Book." Use the first part only, ending just before the soprano solo begins.
4. Bass Solo, "The Outlaw King," sung by Robin Hood, with male chorus. Sung to the tune of "The Pirate King," from "The Pirates of Penzance," by Sir Arthur Sullivan. No. 22 in "The School Song Book."
5. Male Chorus with Solos, "O Who Will O'er the Downs," sung by Robin Hood, Alan a Dale, and the Foresters. Music by Robert de Pearsall. No. 83 in "The School Song Book."
6. Part Song, "Wedding Bells," general chorus. Music, "Fairy Waltz," from "The Beggar Student," by Carl Milloecker. No. 113 in "The School Song Book."
7. Sopranos and Chorus, "Finale," Lassies and Foresters. Music, "The Navy," from "Boccaccio," by Franz von Suppe. No. 123 in "The School Song Book."

SCENE II
Medieval England
Bold Robin Hood

SCENE.—*A wood. The arras is drawn to the merry strains of the old song "Rig-a-Jig."*

(A bevy of COUNTRY LASSIES dance in from L., hand in hand, with merry faces and boisterous movement. They circle the stage with a dancing skip and then line up down near audience and sing.)

RIG-A-JIG

The merry country maids are we,
[with arms on hips and nodding heads
Hi-o, hi-o, hi-o, hi-o,
With song and shout and gayety,
Hi-o, hi-o, hi-o!
Rig a jig jig, and away we go,
[dancing around stage
Away we go, away we go;
Rig a jig jig, and away we go,
Hi-o, hi-o, hi-o!

(They form as for the Virginia Reel and dance forward and back.)

When aloft the lark doth rise,
Hi-o, hi-o, hi-o, hi-o,
Then lovers peep in maidens' eyes,
Hi-o, hi-o, hi-o!

(Chorus as before while dancing. Then all line up as at first.)

(FRIAR TUCK dances in from L. and comes to C. in front of the maids.)

TUCK. As I was walking down the steet, (*Sings.*)

LASSIES. Hi-o, hi-o, hi-o, hi-o,

TUCK. A pretty girl I chanced to meet,

ALL. Hi-o, hi-o, hi-o.

(*The LASSIES form a circle and dance around TUCK, singing the chorus, then resume former positions.*)

TUCK. I said to her, "An' what's your trade?"

Hi-o, hi-o, hi-o, hi-o,

She said (*falsetto voice*), "I am a weaver's maid,"

Hi-o, hi-o, hi-o.

(*All sing chorus and dance, TUCK dancing in front.*)

Alas, alack, she would not wed,

Hi-o, hi-o, hi-o, hi-o,

So I turned priest, my heart was dead,

Hi-o, hi-o, hi-o!

(*All repeat chorus and LASSIES dance out at R., singing.*

TUCK stands at R. C. Enter JOAN FOUNTAIN; she comes down C.)

JOAN. Dost thou know the country hereabouts, thou good and holy man?

TUCK. Yea, somewhat.

JOAN. Then perchance thou knowest also of Friar Tuck?

TUCK. Yea, somewhat.

JOAN. And dost thou know of a certain stream called Fountain River?

TUCK. Yea, somewhat.

JOAN. Well then, I would know whether this same Friar is to be found upon this side of the river, or the other.

TUCK. Truly the river hath no side but the other.

JOAN. How dost thou prove that? (*Approaches him.*)

TUCK. Why, thus. (*Illustrates on his fingers.*) The other side of the river is the other, thou grantest?

JOAN. Yea, somewhat.

TUCK. Yet the other side hath but one side, thou dost mark?

JOAN. Yea, somewhat.

TUCK. Then if the other side is one side, this side is the other side, therefore both sides of the river are the other side. Q. E. D.

JOAN (*laughing*). Yea, somewhat.

TUCK. Then I am he you seek. I am Friar Tuck.

JOAN. Then haste thee to thy master, Robin Hood; and tell him from my mistress, Maid Marian, that she is sore oppressed. She is to be married this very day, but much against her will. The man is old enough to be her father. She craves the help of all the merry men.

TUCK. And she shall have it, that I promise thee. Where is this scurvy wedding to take place?

JOAN. E'en here, upon this very spot. In half an hour. Oh, good and reverend man, I prithee rescue her.

TUCK (*importantly*). It shall be done. I'll rescue her myself.

JOAN. Wilt thou? Oh, what a brave, brave Friar.

TUCK. It is a dainty maid. (*Comes close to her.*) And since I am a Friar —

JOAN (*with eyes cast down*). Yea, since thou art a Friar?

TUCK (*taking her hand*). I'll give thee —

JOAN (*holding up her lips to be kissed*). Thou'lt give me?

TUCK (*raising his hands*). My blessing.

JOAN (*disappointed*). Oh! But since I am a timid maid and a bashful — (*She faces away, but leans against him.*)

TUCK (*rubbing his hands*). Yea? Since thou art a timid maid and a bashful?

JOAN (*turning and looking into his face*). I'll give to thee —

TUCK (*his arm encircling her*). Thou'lt give me?

JOAN. Marry, I'll give thee a disappointment.

(*She gives him a violent shove and exits at R., laughing.*)

TUCK (*looking after her with a sigh, then speaking in a gruff voice*). Dear lad, she was a flower; a very flower of a maid. (*Falsetto voice.*) Dear chuck, she was. (*Gruff.*) Nay, then, wilt thou not take a drink of good Malmsey? (*Falsetto.*) After thee, lad, after thee. (*Gruff.*) Then do I drink thy very great health. (*Drinks. Falsetto.*) Now, lad, 'tis my turn next. (*Passes bottle to other hand.*) Here's wishing thee as much good as thou wishest me. (*Drinks. Gruff.*) Nay, 'tis now for me. (*Falsetto.*) Marry, so it is. (*Passes bottle and drinks.*) And now to see my merry master Robin Hood. (*Crosses to R.*) His dearest Marian to wed another at this very spot in half an hour! Out upon you, for a bearer of bad news. I'll rouse the merry men and the bridegroom villain will have to deal with the gallant Friar Tuck.

(*Exit at R., singing "Rig-a-Jig."*)

(*The music plays the introduction to "Scenes That Are Brightest," and MAID MARIAN comes in from L. and comes down to C. sadly.*)

MAR. (*singing*).

Scenes that are brightest may charm a while,
Hearts which are lightest and eyes that smile :
Yet o'er them above us, though nature beam,
With none to love us, how sad they seem.

Words cannot scatter the thoughts we fear,
For though they flatter, they mock the ear.
Hopes will still deceive us with tearful cost,
And when they leave us the heart is lost.

Enter EDWARD OF DEIRWOLD and DAME DEIRWOLD from L.

EDW. (*coming down L. C.*). How now, my daughter ; what dost thou here ?

MAR. Alas, my father, I've come to take a last farewell to maiden happiness.

DAME. Out upon you, daughter, for an undutiful maid. To-day thou weddest the richest man in all the country.

MAR. I'd rather wed an outlaw bold and live beneath the sky.

DAME. Alack-a-mercy ! The maid's bewitched.

EDW. Have done !

MAR. O father, do not make me wed this man. He's coarse and old.

EDW. The greatest match in all the land. Away, in half an hour you'll be a bride.

DAME. Your wedding veil is ready. (*Takes her hand.*) Have done with all these idle thoughts ! You wed a gallant knight.

MAR. A wedding without love.

EDW. Love ! Folly and rubbish ! There's no such thing as love.

DAME. And besides it's quite out of the fashion.

EDW. (*leading MAR. away to L.*). Come home. We'll have no mooning on your wedding day.

DAME. Come home and deck yourself in glad array.

(*They exeunt at L. Music is heard, "When the Foeman Bares his Steel."* The FORESTERS march in with TUCK, LITTLE JOHN and ALAN A DALE. *All sing.*)

THE MERRY MEN

We're the merry Sherwood men,	Ta-ran-ta-ra, ta-ran-ta-ra !
Blow the bugle once again,	Ta-ran-ta-ra !
And we hunt the royal deer,	Ta-ran-ta-ra, ta-ran-ta-ra !
In the forest without fear,	Ta-ran-ta-ra !
And we draw the brave long bow,	Ta-ran-ta-ra, ta-ran-ta-ra !
While the arrows whizzing go.	Ta-ran-ta-ra !
And we're merry in the wood,	Ta-ran-ta-ra, ta-ran-ta-ra !
For our king is Robin Hood.	Ta-ran-ta-ra !

Enter ROBIN HOOD; *he comes down c. and sings solo, with chorus.*

THE OUTLAW KING

O better far to live and die,
Under the brave green flag I fly,
Than play a sanctimonious part
With an outlaw head and an outlaw heart.
Away to the cheating world go you,
Where outlaws all are well to do,
But I'll be true to the song I sing,
And live and die an outlaw king.

When I sally forth to meet my prey,
I help myself in a royal way.
I steal a few more pence, 'tis true,
Than a well-bred monarch ought to do.
But many a king on a first class throne,
If he wants to call his crown his own,
Must manage somehow to get through
More outlaw work than ever I do.

For I am an outlaw king,
And it is a glorious thing
To be an outlaw king !

ROBIN. And now, my merry lads and true, methinks this is the place.

TUCK. Yes, good Robin, this is the place.

ROBIN. Anon the wedding bells will peal.

JOHN. But, troth, the groom will meet a bitter fate.

ALAN. And rightly, too. December should not wed with May.

TUCK. Nor yet with Marian. Ha, ha, that's a joke, my lads.

ROBIN. We'll hide in yonder clump of trees, and when Stephen of Trent steps forward to claim my Marian, 'twill be our signal. If any man weds Marian the Maid, i' faith it will be Robin Hood.

TUCK. And I'll be the holy Friar who ties the knot. It suits me well. "Maid, dost thou have this man to honor and obey?" (*Falsetto.*) "Yes, gentle Friar, an it please you!" "Man, dost thou take this maid, for better or for worse, till death do cut the knot in twain?" (*Gruffly.*) "Oh, aye, methinks I do!" And then you gi' her a buss, and then she gives you a buss, and then she gives one to the meek and holy Friar who caused the match to be. Oh-ho, 'twill be a merry, merry mating.

ROBIN. Good Little John —

JOHN. Here, master.

ROBIN. Go stand on yonder hill. If any one approaches, come and tell us.

JOHN. I'll be a trusty sentinel. [*Exit, L.*]

ALAN. And now, good Robin, let the sports begin.

(*Music plays and the FORESTERS amuse themselves with tumbling, the forming of pyramids, and divers sports. Do not prolong this feature.*)

Enter JOHN.

JOHN. Methinks a portly Prior comes this way.

ROBIN. The game draws near. Now, who joins me to save my lady fair?

ALL. Take me! Take me!

ROBIN (*singing*).

O who will o'er the downs so free,
O who will with me ride,
O who will up and follow me
To win a blushing bride?

ALAN (*singing*).

Her father he hath locked the door,
Her mother keeps the key,

ROBIN (*singing*).

But neither door nor bolt shall part
My own true love from me.

They're forcing her this hour to wed
A man both old and gray ;
But Robin Hood and all his men
Will bid her answer nay.

ALL (*singing*).

Then we who wear the Sherwood green,
And live beneath the tree,
Will rescue her ere set of sun,
And she shall wed with thee.

ROBIN. Now, all my merry men, hie you to yon clump of trees. (*Points to R.*) You, Friar Tuck, stay here and greet the bridal party.

(ROBIN and FORESTERS *exit at R., singing the chorus of*
ROBIN'S song, "*An Outlaw King*." TUCK *is left alone.*)

TUCK (*looking off L.*). Ah, there cometh the Prior, a portly man and a chicken worthy of our plucking. (*Enter from L., THE PRIOR OF EMMET. He comes down C. to TUCK.*) Good-morrow, good brother.

PRIOR. Good thee good-morrow. Methinks thou art a stranger hereabouts. Who art thou, good brother? Whence comest thou, and whither art thou going?

TUCK. My name is Tuck, and I go no further than this spot. I live in a cell beside the fountain blessed by good Saint Ethel, which same suffered the sharpest martyrdom that ever befell a woman.

PRIOR. And what was that, good Friar?

TUCK. Marry, she had her tongue cut out.

PRIOR. Alas, alack!

TUCK. But what befell? Straight came this blessed woman to my fountain, a' drank o' the waters and there regained what many a man would think no heavenly gift! She gained her powers of speech. (*Music without.*) But hither comes a wedding! Alas, some poor man about to become prisoner for life. Who is it?

PRIOR. Stephen of Trent, who this hour weds the fair Maid Marian.

TUCK. I'll tarry here; I fain would rest and see the merry brawl.

PRIOR. Brawl, brother?

TUCK. I mean wedding. But, after all is said, what is't but the beginning of many a brawl?

PRIOR. Peace, they come! I prithee stand aside.

(Music: "The Wedding March" from "Lohengrin," by Richard Wagner. This may be sung by chorus, or may simply be played as wedding party enter. The PRIOR stands at R., down stage. TUCK at L., down stage. Enter VILLAGE LASSIES marching to music; they form at L., from front to rear of stage. Enter STEPHEN OF TRENT. He comes down R. and stands facing the PRIOR. Enter MAR. leaning on the arm of her father, EDWARD OF DEIRWOLD; they take their places for the ceremony, MAR. standing by STEPHEN, her father a little in rear. Enter JOAN, as maid of honor, and DAME. After all are in position for the ceremony, the music ceases.)

Enter ROBIN. He comes down between MAR. and the PRIOR.

ROBIN. Let me look upon this lass. Why, how now, what have we here? Here be lilies in the cheek, and not roses such as befit a bonny bride. This is no fit wedding. Thou, Sir Knight, so old, and she so young, and thou thinkest to make her thy wife? I tell thee it may not be, for thou art not her true love. *(Blows trumpet blast.)*

Enter the FORESTERS; they surround the bridal party with bows drawn and spears ready for a brawl.

TUCK *(coming to PRIOR and thrusting him aside)*. Here be I, good master, when thou wantest me.

EDW. *(grasping MAR.)*. Down with the villains.

JOHN *(forcing him back)*. Keep peace, old man! Thou art a hobbled horse this day.

ROBIN. Nay, Edward of Deirwold, I mean thee no harm. But I am Robin Hood, and this maid's betrothed husband. I mean to marry her, come what may.

EDW. Now, I say nay. I am her father, and she shall marry Sir Stephen and none other.

MAR. Father, I love him not. Robin Hood hath all my heart.

STEPHEN. Nay, fellow, thou mayest take thy daughter back

again ; I would not marry her after this day's doings could I gain all merry England thereby. Truly I knew not that she did love this fellow and was loved by him. Maiden, if thou dost rather choose a beggarly minstrel than a high-born knight, take thy choice. And so I leave you. [Exit, R.

TUCK. Good den, Sir Knight. Thou wottest old bones must alway make room for young blood.

ROBIN. Give us thy blessing and all will be well. Look, Edward of Deirwold, here are two hundred bright golden angels. This be thy daughter's dower. (JOHN brings bags of gold.) Give not thy blessing, and she shall be married all the same, but not a cracked farthing cross thy palm. Choose.

EDW. If the maid will go her own gait, let her go. I will give my blessing when she is duly wedded.

TUCK. And I'll perform the ceremony.

ROBIN. Now, neighbors and friends, we bid you all to come to another wedding when that the bans are called. And now a song of mirth and glee to celebrate the true love mating of yon fair maid with Robin Hood.

(All form for a folk dance with ROBIN and MAR. at C.,
JOAN and TUCK at R., and EDW. and DAME at L.)

ALL (singing). The wedding bells ring,
The little birds sing,
So let us dance merrily,
Merrily, merrily.
For each maiden would
Wed a bold Robin Hood,
The bugle calls cheerily,
Cheerily, cheerily.
Come along, come along,
With a dance and a song,
Happy day, happy day,
To the greenwood away !

The sun's shining bright,
The bride in delight,
With cheeks blushing rosily,
Rosily, rosily,
Will soon settle down
In a cottage in town
And ever live cozily,
Cozily, cozily.

Come along, come along,
 With a dance and a song,
 Happy day, happy day,
 To the greenwood away !

(Country dance and then all form picture and sing.)

FINALE

A man and maid will soon be wed so merrily,
 The April wind is blowing,
 The April buds are growing,
 The greenwood life is free,
 The greenwood life for me.
 As flies the arrow from the bow,
 Ye, heave ho, ye, heave ho,
 To Sherwood Forest we will go,
 Merrily oh, merrily oh !

For there perchance an outlaw bold awaits for me.
 The April sun is beaming,
 The cowslips yellow gleaming,
 The cuckoo singing free,
 The greenwood life for me !
 As flies the arrow from the bow,
 Ye, heave ho, ye, heave ho,
 To Sherwood Forest we will go,
 Merrily oh, merrily oh !

(Dance.)

THE ARRAS IS DRAWN

SCENE III

The Landing of the Pilgrims

CHARACTERS

MEN PILGRIMS.	DEACON FOXCROFT.
WOMEN PILGRIMS.	HIAWATHA.
CHILDREN PILGRIMS.	IAGOO.
ELDER.	INDIAN MEN.
	INDIAN WOMEN.

SUGGESTIONS FOR COSTUMES

The tableau must follow the picture as accurately as possible. This picture, "The Landing of the Pilgrims," by Rothermel, may be procured from the Perry Picture Co. for 5 cents. The Plymouth Rock may be formed of an irregular pile of boxes, etc., and covered with gray cloth.

MEN PILGRIMS. Low shoes, with silver (paper) buckles. White stockings. Short baggy trousers. Black square coats. White linen "Buster Brown" collars. Black sugar-loaf hats. See Perry Pictures and illustrated histories.

WOMEN PILGRIMS. Slippers, with silver (paper) buckles. Full skirts of dark material. Plain, long-pointed waists of same material. White caps, kerchiefs and aprons. See Rothermel's picture.

CHILDREN. Similar to parents.

ELDER. Similar, with white hair and large spectacles.

DEACON. Similar costume. Large spectacles.

HIAWATHA. Brown stockings and trunks. Fringe along sides. Thin armless shirt of brown. Girdle of calfskin, with hairy side out, or girdle of feathers and beads. Bracelets and armlets of tin-foil. Necklaces of short pieces of straw, colored and strung. Black wig of horsehair or yarn, with two long braids either side of face, braided with red cord. Wig, parted

in center. Single long red feather. Face, arms and hands covered with brown grease-paint, over which is an application of brown powder of same shade. These make-up materials may be obtained of publisher. Skin rug or Indian blanket over shoulders. Should be tall and a good declaimer.

IAGOO AND INDIAN MEN. Similar costumes, make-up and ornaments.

INDIAN WOMEN. Brown stockings, long narrow wrappers in Mother Hubbard style of brown cloth trimmed with gaudy woolen fringe and feathers. Wigs of horsehair or yarn. Blankets. Feathers in wigs. Faces made up with powder only. Use brown powder.

NOTE.—The Indian scene may be lengthened by adding Indian chant and war-dance, with tom-toms, etc. This feature may easily be arranged and will prove very attractive. However, it is not essential.

SCENE III. PART I

The Landing of the Pilgrims

(THE MASTER OF THE PAGEANT *steps before the arras and recites the following poem, written by Felicia Hemans.*)

MASTER OF THE PAGEANT.

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed ;

And the heavy night hung dark
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.

(*The arras is drawn back very slowly and the picture painted by Rothermel, and called " The Landing of the Pilgrims," is reproduced with living models. Strong white light from L. and R. adds to the effect.*)

Amidst the storm they sang,
And the stars heard, and the sea,
And the sounding aisles of the dim woods rang
To the anthem of the free.

There was woman's fearless eye,
Lit by her deep love's truth ;
There was manhood's brow serenely high
And the fiery heart of youth.

What sought they thus afar ?
Bright jewels of the mine ?
The wealth of seas, the spoils of war ?
They sought a faith's pure shrine. (*Arras closes.*)

Ay, call it holy ground,
The soil where first they trod ;
They left unstained what there they found,—
Freedom to worship God !

(*Exit the MASTER OF THE PAGEANT. Four blasts are blown
on the trumpet.*)

SCENE III. PART II

The White Man's Foot

SCENE.—*A woods with an Indian camp-fire in the center of the stage. Around this grouped in a semicircle facing the audience are INDIAN MEN and WOMEN. HIAWATHA sits in C. IAGOO stands at L. of C., a little to the front.*

IAGOO. I have seen, O braves, a water
Bigger than the Big Sea-Water,
Bitter so that none could drink it !
O'er it, floating o'er this water,
Came a great canoe with pinions ;
A canoe with wings came flying,
Bigger than a grove of pine-trees,
Taller than the tallest tree tops.

BRAVES. Kah, it is indeed Iagoo !
No one else beholds such wonders !

INDIAN WOMEN.
Kaw, he lies, we don't believe it.

BRAVES AND WOMEN.
Kaw, he lies, it cannot be so.

IAGOO. In the great canoe with pinions
Came, O braves, a hundred warriors ;
Painted white were all their faces,
And with hair their chins were covered.

BRAVES (*holding blankets in front of their faces*).
Kaw, O man, what lies you tell us.
Do not think that we believe them.

HIAWATHA (*rising and coming to C.*).
True is all Iagoo tells us ;
I have seen it in a vision,
Seen the great canoe with pinions,
Seen the people with white faces,
People of the wooden vessel.

[*The Indians rise and surround him.*]

Gitche Manito, the Mighty,
Sends them thither on his errand.
Let us welcome then the strangers,
Hail them as our friends and brothers.
I beheld, too, in that vision
All the secrets of the future,
Of the distant days that shall be.
I beheld the westward marches
Of the unknown, crowded nations.
All the land was full of people,
Restless, struggling, toiling, striving,
Speaking many tongues, yet feeling
But one heart-beat in their bosoms.
In the woodland rang their axes,
Smoked their towns in all the valleys ;
Over all the lakes and rivers
Rushed their great canoes of thunder.
I beheld our nation scattered,
Weakened, warring with each other :
Saw the remnants of our people
Sweeping westward, wild and woful,
Like the withered leaves of Autumn,
Ever westward, ever westward,
To the region of the home-wind,
To the Islands of the Blessed,
To the Kingdom of Ponemah,
To the land of the Hereafter !
Come, my people, move we eastward,
[*They all cross slowly to L.*
Let us meet our pale-faced brothers,
Give them food and give them shelter,
Welcome them to this our country,
To the blessed lands of plenty.
[*All exeunt at L.*

THE ARRAS IS DRAWN

SCENE III. PART III

A Song of Thanksgiving

SCENE.—*The wood. The PILGRIMS are seated about stage, on ground and on stumps. The ELDER stands at R., near audience, and faces the PILGRIMS.*

ELDER. The Scriptures say that we should raise our voices in songs of praise, and command us to make a joyful noise. Therefore let us sing the One Hundredth Psalm. Deacon Foxcroft, wilt thou line it out?

DEACON. Yea, gladly, so that the singing be done properly and with a good spirit. (*Comes and stands beside the ELDER.*)

ELDER. Let us all rise and sing it together. (*They rise.*)

DEACON (*reading from book very slowly and in a singsong tone*).

From all that dwell be-low the skies,
Let the Cre-a-tor's praise a-rise.

Ready, now take the note. (*Sings first note.*) La!

ALL (*singing*). La!

DEACON. It was not good. Again, la!

ALL. La!

DEACON. Very good. Ready, sing!

(*They sing the first two lines as DEACON beats time.*)

(*Lines out.*) Let the Re-deem-er's name be sung.
Through every land by every tongue. (*All sing.*)
E-ter-nal are Thy mer-cies, Lord ;
E-ter-nal truth at-tends Thy word ; (*All sing.*)
Thy praise shall sound from shore to shore,
Till suns shall rise and set no more. (*All sing.*)

THE ARRAS IS DRAWN

PROLOGUE TO SCENE IV

The trumpet sounds four times. THE MASTER OF THE PAGEANT steps before the arras and recites "The Old Continentals," by Guy Humphrey McMaster.

MASTER OF THE PAGEANT

In their ragged regimentals
Stood the old continentals,
Yielding not,
When the grenadiers were lunging,
And like hail fell the plunging
Cannon shot ;
While the files
Of the isles,
From the smoky night encampment, bore the
banner of the rampant
Unicorn,
And grummer, grummer, grummer rolled the
roll of the drummer,
Through the morn.

Then the old-fashioned colonel
Galloped through the white, infernal
Powder-cloud ;
And his broad sword was swinging,
And the brazen throat was ringing
Trumpet loud.
Then the blue
Bullets flew,
And the trooper-jackets redden at the touch
of the leaden
Rifle breath ;
And rounder, rounder, rounder roared the
iron six-pounder,
Hurling death !

(Exit THE MASTER OF THE PAGEANT. An invisible chorus is heard singing right lustily the old song "Yankee Doodle.")

INVISIBLE CHORUS

(No. 149 in "The School Song Book.")

Father and I went to camp, along with Captain Goodwin,
And there we saw the men and boys, as thick as hasty
pudding.

Yankee Doodle, keep it up, Yankee Doodle dandy,
Mind the music and the step and with the girls be handy.

(The chorus, still invisible, continue repeating the chorus as the arras is drawn showing the tableau "The Spirit of Seventy-Six." The chorus is repeated two or three times while the tableau is being shown.)

THE ARRAS IS DRAWN

SCENE IV

A Colonial Garden Party

CHARACTERS

In Tableau, "The Spirit of Seventy-Six"

THE OLD MAN.

THE WOUNDED MAN.

THE DRUMMER BOY.

In Playlet

MISTRESS MARY MARTIN, *the hostess.*

MISTRESS ANN JEFFERSON, *a country lassie.*

POMPEY, *a negro slave.*

MR. THOMAS JEFFERSON.

MR. JAMES MADISON.

MISTRESS DOLLY MADISON.

BENJAMIN FRANKLIN.

MISTRESS LIVERMORE.

MISS ELLEN LIVERMORE.

MISS SUSAN LIVERMORE.

GENERAL WALTERS.

JOHN ADAMS.

THE MARQUIS OF LAFAYETTE.

GENERAL GEORGE WASHINGTON.

MISTRESS MARTHA WASHINGTON.

SCENE.—A garden party at the home of Mistress Mary Martin.

SUGGESTIONS FOR COSTUMES

THE LADIES. Hair dressed high and with curls. Powdered hair or white colonial wigs. Patches on face. White lace caps worn by some; others have roses or other decorations in hair.

Slippers with silver buckles, made of tin-foil. Waists and skirts (full) of white or plain material. Watteau shepherdess gowns and panniers of flowered silkoline. Use Butterick Company's pattern. Fans, elbow sleeves with lace ruffles.

THE MEN. Slippers with silver buckles. White stockings. Knee-breeches. Long sateen vests with fancy buttons. Cut-away coats of sateen. Lace frills and cuffs. Colonial wigs and tricorne hats. Swords. Lafayette gay with long loops of ribbon from shoulders. Franklin in simple gray. See pictures of the persons represented.

POMPEY. Slippers with buckles. Red knee-breeches, white stockings, yellow vest, red cutaway coat. Lace frill and ruffles. Face blackened and negro wig. Very stiff and ceremonious.

NOTE.—The wigs may be made from cotton batting and the hats of black buckram, finished with a gold or lavender cockade. The men's costumes may be hired for the occasion, or made at home cheaply and effectively.

If it is desired to elaborate this scene, a sedan chair may be introduced, and Martha Washington carried in by negroes costumed in knee-breeches, white stockings and white shirts.

SCENE IV

A Colonial Garden Party

SCENE.—*A wood. Four blasts from the bugle and the scene is disclosed.*

(MISTRESS MARY MARTIN *discovered standing near audience at L.*)

MARY (*calling*). Pompey, Pompey, I say! I wonder where he can be! Sleeping again, I fear. In faith, he is the laziest negro in all the colonies. (*Hastily.*) I mean in the United States of America. For the war hath ceased, the tyrants have been defeated and we are a free, united people. Pompey, Pompey, I say!

POMPEY (*outside at R.*). Yas'm, mistress; is you-all callin' me?

MARY. Of course I am. Come hither at once.

(POM. *slowly enters from R. and comes down C. to her.*)

POM. Yas'm. I thought I heerd something, but I wasn't sure.

MARY. You were sleeping again. And at the very hour when my guests are expected. Haste thee and stand at the entrance of the garden and as each guest enters, ask his name and announce him to me.

POM. Ask his name and denounce him. Yas'm, I'll denounce him, dat I will.

MARY. Remember that for to-day you are my major-domo, and must act with all due dignity.

POM. Is I a major-chromo? No, mistress, I ain't nuffin like dat. I'se a member of de 'Stablished Church, dat I is. I ain't no chromo.

MARY. Make haste. Methinks a coach and four has driven up. Go and meet my guests.

POM. Yas, mistress. But I don't want nobody to call me no chromo.

[*Exit at R., slowly.*]

Enter MISTRESS ANN JEFFERSON *from* L.

ANN (*coming to* MARY). Oh, lud, Cousin Mary, you look like a dream.

MARY. And so do you, my gentle country blossom. Your city raiment doth well become thee.

ANN (*turning all around and displaying frock*). In faith, I think I look right seemly. And to think that I am to meet the great General Washington and the Marquis de Lafayette. Oh, Cousin Mary, I much fear that I will disgrace thee with my country manners.

MARY. Nonsense. Here, stand by me. Some one is coming.

Enter POM. *from* R. *with much dignity*.

POM. Mr. Thomas Jefferson. [*Exit*, L.]

Enter MR. THOMAS JEFFERSON *from* R.

JEFFERSON. Ladies, I am yours most obediently.

(*He bows; ladies curtsey to ground. He crosses to them and they converse in pantomime.*)

Enter POM. *from* L.

POM. Is I got to denounce some more ob de jests?

MARY. Pompey! I am astonished.

POM. Yas, mistress, I is astonished, too. [*Exit*, R.]

MARY. This is my cousin, Mistress Ann Jefferson. Mayhap she is of your kindred.

(*JEFFERSON bows and ANN curtseys and they converse aside.*)

POM. (*announcing*). Mr. James Madison, Mistress Madison.

(*Exit* R. *after the MADISONS have entered.*)

MR. JAMES MADISON. Your humble servant.

(*All bow and curtsey. The MADISONS come down and shake hands with all, then cross to R. of stage and converse.*)

POM. (*announcing*). Friend Benjamin Franklin. Dat's what he told me to say. Friend. Dat's funny. I nebber seed him afore in all my born days. [*Exit*.

BENJAMIN FRANKLIN. Friend Mary, I trust thee doest well.

MARY. Exceedingly well, Friend Franklin. (*Greetings.*)

POM. (*announcing*). Mistress Livermore, Miss Ellen Livermore, Miss Susan Livermore. My! I neber did see so many Livermores all together before in all my life. (*He exits, after the LIVERMORES have entered. POM. announces.*) General Walters, Mr. John Adams. (*General greetings. POM. announces.*) De Markiss ob Lafayetey! (*Enter THE MARQUIS OF LAFAYETTE. General greetings. The actors form several groups around stage. POM. announces.*) Ladies and gen'lemen, I has de great consumption to announce de President of de United States an' de Presidentess. General Gawdge Washington accompanied by Mistress Martha Washington.

Enter GENERAL GEORGE WASHINGTON and MISTRESS MARTHA WASHINGTON. MARY goes to meet them.

MARY (*curtseying low*). General, I am honored. (*All cheer as WASHINGTON enters.*) My friends, let me present the President, first in war, first in peace, and first in the hearts of his countrymen. (*All bow and curtsey.*) And with him, his fair lady, who has shared his joys and his sorrows, his despair and his final triumph, the first lady of the land, Mistress Martha Washington. (*Salutations.*) And now, let the music and the dance begin. (*All form for the minuet.*)

THE MINUET

(*Music by Mozart on piano, flute and violin. No. 60, "The School Song Book." Use music only and do not sing.*)

(*FRANKLIN and MISTRESS LIVERMORE do not dance but sit at rear of stage conversing.*)

Figure 1:

LAFAYETTE, MADISON and JEFFERSON at R. WARREN, ADAMS and WASHINGTON at L. The six ladies facing audience at rear, their hands raised and joined. Ladies advance to audience and curtsey while men bow. The ladies reading from R. to L. are ANN, DOLLY, and MARY, ELLEN, SUSAN and MARTHA. JEFFERSON advances to ANN while WASHINGTON advances to MARTHA. They salute, take hands and go to rear. MADISON to DOLLY, ADAMS to SUSAN; they salute and go to center. LAFAYETTE to MARY and WALTERS to ELLEN; they salute and stay down stage.

Figure 2 :

JEFFERSON and ANN.	WASHINGTON and MARTHA.
MADISON and DOLLY.	ADAMS and SUSAN.
LAFAYETTE and MARY.	WALTERS and ELLEN.

Salute partners. Take inner hand and revolve completely. Salute. All form circle. Then grand-right-and-left daintily. Resume former positions.

Figure 3 : Line up as follows :—

ANN and JEFFERSON.	WASHINGTON and MARTHA.
DOLLY and MADISON.	ADAMS and SUSAN.
MARY and LAFAYETTE.	WALTERS and ELLEN.

Salute partners. Men advance and form arch with drawn swords. Ladies come through arch in single file, MARTHA, ANN, SUSAN, DOLLY, MARY and lastly ELLEN. Resume former positions. All turn toward c., facing each other, ANN facing WASHINGTON; JEFFERSON, MARTHA; DOLLY, ADAMS; MADISON, SUSAN; MARY, WALTERS; and LAFAYETTE, ELLEN. Forward and back. Forward and cross. Forward and back. Forward and cross. ANN and JEFFERSON; WASHINGTON and MARTHA; come to c. and form an X. Revolve once around and return to places. DOLLY and MADISON; ADAMS and SUSAN do same. MARY and LAFAYETTE, WALTERS and ELLEN likewise.

Figure 4 :

All face toward front in the position of first figure. Gentlemen step behind ladies and take their two hands. In time to music ladies look at gentlemen, first over left shoulder and then over right. Gentleman swings partner under his arm and bows.

Figure 5 :

JEFFERSON, ANN, WASHINGTON and MARTHA come to front four abreast, salute audience, then retire in couples to rear. Then MADISON, DOLLY, ADAMS and SUSAN do same. Then LAFAYETTE, MARY, WALTERS and ELLEN. All salute.

THE ARRAS IS DRAWN

PROLOGUE TO SCENE V

Enter THE MASTER OF THE PAGEANT. He comes down c. and recites portions of Ralph Waldo Emerson's "Boston Hymn."

MASTER OF THE PAGEANT

The word of the Lord by night
To the watching Pilgrims came,
As they sat by the seaside,
And filled their hearts with flame.

God said, I am tired of kings,
I suffer them no more ;
Up to my ear the morning brings
The outrage of the poor.

My angel,—his name is Freedom,—
Chose him to be your king ;
He shall cut pathways east and west,
And fend you with his wing.

I will have never a noble,
No lineage counted great ;
Fishers and choppers and ploughmen
Shall constitute a state.

I break your bonds and masterships,
And I unchain the slave :
Free be his heart and hand henceforth
As wind and wandering wave.

O North ! Give him beauty for rags,
And honor, O South ! for his shame ;
Nevada, coin thy golden crags
With Freedom's image and name.

Come, East and West and North,
By races, as snowflakes,
And carry my purpose forth,
Which neither halts nor shakes.

My will fulfilled shall be,
For, in daylight or in dark,
My thunderbolt has eyes to see
His way home to the mark.

[*Exit.*

SCENE V

The Civil War

The Days of '61

NOTE.—*The scene of this little drama may be presented either as a soldier's camp of the U. S. A., or of the C. S. A.*

CHARACTERS

THE GENERAL.	THE STANDARD BEARER.
THE CAPTAIN.	THE SCOUT.
THE RED CROSS NURSE.	THE SENTINEL.
THE BUGLER.	OLD BLACK JOE, <i>a contraband</i> .
THE DRUMMER BOY.	SOLDIERS.
NEGROES (<i>contrabands</i>).	

SCENE.—A battle-field by moonlight.

MUSIC.—As suggested in the text.

Costumes of the Civil War, either Federal or Confederate, at the discretion of the manager.

This scene may be played with as few as ten soldiers, but has been successfully produced with over two hundred.

SCENE V

The Days of '61

SCENE.—*A wood. Down L. is an officer's tent with table and two stools in front of it. Bayonet stuck in table serves as a stick for a lighted candle. Down R. is a camp-fire, tripod and kettle. White light from L. for moonlight. Four trumpet blasts are heard. The arras is parted. The GENERAL and CAPTAIN are seated at table down L. A group of soldiers are reclining down R., around fire. A male quartet sits on an old log, down R. C. This quartet is singing the chorus of "Tenting on the Old Camp-ground," as curtain is drawn.*

(*SONG by Soloist and Male Quartet.*)

TENTING ON THE OLD CAMP-GROUND

(*Words and music by Walter Kittredge. No. 130, in "The School Song Book."*)

SOLOIST.

We've been tenting to-night on the old camp-ground,
Give us a song to cheer
Our wearied hearts, a song of home,
And friends we love so dear.

CHORUS.

Many are the hearts that are weary to-night,
Wishing for the war to cease,
Many are the hearts that are looking for the right,
To see the dawn of peace.
Tenting to-night, tenting to-night,
Tenting on the old camp-ground.

SOLOIST.

We are tired of the war on the old camp-ground ;
Many are dead and gone
Of the brave and true who've left their homes,
Others been wounded long.

(The chorus is sung as before. While this is being sung enter two men carrying a stretcher with wounded soldier. They are met at C. by the RED CROSS NURSE who conducts them off at L.)

SOLOIST.

We've been fighting to-day on the old camp-ground ;
Many are lying near :
Some are dead and some are dying,
Many are in tears.

(The quartet repeats chorus as before. The singers go to rear of stage.)

GEN. *(to CAP.)*. I don't like the looks of things. The enemy are in this vicinity. *(Looks at small map.)* I think they must be about at this spot by now.

CAP. And they are sure to be reinforced. Things look pretty gloomy, General. Our losses the past few days have been great.

GEN. Keep a brave heart and a stiff upper lip.

CAP. I'm trying to, General. But our men are all fagged out. This camp is in a bad position for an attack.

GEN. We'll make a move eastward early in the morning.

CAP. Perhaps early in the morning will be too late.

GEN. Perhaps it will. I've not heard from a scout for nearly twelve hours. It's a serious proposition, Captain.

(The soldiers sleep. A sentry marches back and forth at rear of stage.)

CAP. The moon is shining brightly at any rate. Not much chance for a surprise to-night.

GEN. Who knows. I seem to feel that we are on the eve of a great battle.

Enter the NURSE from L. She comes to GEN.

NURSE *(handing him a paper)*. My report, General.

GEN. Thank you, nurse. I greatly desire to commend your bravery and fortitude, young woman. You are a heroine. I don't believe you've had a wink of sleep for thirty-six hours.

NURSE. I am trying to do my duty; General.

GEN. And this morning in the very face of the enemy you

were at your work of mercy. I thought once you had been wounded.

NURSE. It was only a flesh wound, General. A Minie ball close to my ear.

GEN. (*rising*). You'd better take a few hours' sleep. I'll go over to the hospital tent and see the wounded.

NURSE. Thank you, General. [*They exeunt at L.*]

OLD BLACK JOE (*heard outside at R.*). Yas, sir. We'se come all de way from de old Swanee Ribber in old Floridy.

GRUFF VOICE. Halt! Who goes there?

JOE (*entering at R., followed by CONTRABANDS*). It's only me, massa. Only poor Old Black Joe.

SENTINEL. Advance and give the countersign.

JOE. 'Deed, massa, I dunno know no country-sign. I'se only a poor old black slave on my way up North.

CAP. (*coming toward him*). Where did you come from, uncle?

JOE. From way down in Floridy, massa, where de alligators lib. Dis yere's me, Old Black Joe, and dis yere's my wife and my chilluns and deir pickaninnies. Please, massa, let us go through.

CAP. He's all right, sentinel. Let him pass. I'll assume the responsibility.

JOE. Thank you kindly, massa; thank you kindly.

SEN. See here, old man, can't you give us a little music to liven up the camp?

SOLDIERS (*surrounding them*). Yes, yes! A song, a song.

JOE. Yas, sah, 'deed we can. (*To NEGRO.*) Abraham, get out dat old mouf-harp. Range yourselves 'round, chilluns, and we'll sing old Dixie for de soldier gentlemens.

(*Song "Dixie" by NEGROES. Some dance and pat time. A jig may be introduced. Piano and mouth-organ music.*)

DIXIE

I wish I was in de land ob cotton;
 Old times dar am not forgotten.
 Look away, look away, look away, Dixie Land.
 In Dixie Land whar I was born in,
 Early on one frosty mornin',
 Look away, look away, look away, Dixie Land.

CHORUS.

Den I wish I was in Dixie, Hoo-ray, hoo-ray !
In Dixie Land I'll take my stand,
To lib and die in Dixie.
Away, away, away down south in Dixie,
Away, away, away down south in Dixie.

(*Other verses may be introduced at discretion of manager.
For finale the SOLDIERS are singing and patting, and all
NEGROES dancing.*)

*Enter SCOUT, wounded, dusty and bloody. He staggers in
and falls in the center of the stage.*

SCOUT. The General, the General, where is he ?

SOLDIER. I'll get him. He's at the hospital tent.

[*Exit, L.*

SCOUT. Boys, we are surrounded. The enemy are on every side. Get ready for the biggest battle you've ever seen. Thousands of them. I tried to get through their lines. They shot my horse.

Enter GEN. from L. He comes to SCOUT.

GEN. What is it ? What's the news ?

SCOUT (*saluting*). We are surrounded, General. The enemy has been reinforced. They evidently mean to make an attack before morning. I tried to rush through their lines. After they shot my horse, I crawled along. Their sentry saw me—and fired. I crawled here on my hands and knees.

(*Faints.*)

GEN. Arouse the men. Sound the call to arms. We must make preparations at once. Take the scout to the hospital tent and give him attention.

(*All exeunt at L. except the CAP., who crosses and sits in front of the tent. He writes a letter and sings.*)

(SOLO by CAP.)

JUST BEFORE THE BATTLE, MOTHER

*(By C. F. Root. In "Heart Songs," published by Chap-
ple Pub. Co., Boston.)*

Just before the battle, mother,
 I am thinking most of you,
 While upon the field we're watching
 With the enemy in view.
 Comrades brave are round me lying,
 Filled with thoughts of home and God ;
 For well they know that on the morrow
 Some will sleep within the sod.

Farewell, mother, you may never
 Press me to your heart again ;
 But, oh, you'll not forget me, mother,
 If I'm numbered with the slain.

*(A long roll of the drum is heard off L. The bugle calls
 "To arms.")*

Hark, I hear the bugles sounding,
 'Tis the signal for the fight ;
 Now may God protect us, mother,
 As He ever does the right.
 Hark the sound of many voices
 Swelling now upon the air,
 Oh, yes, we'll rally round the standard,
 Or we'll perish nobly there.

*(Chorus as before.)**(GEN. rushes across stage with drawn sword, followed by
 few men.)*

GEN. Forward, my men. To victory ! [Exit, R.
 CAP. Company B, fall in ! [Exit, R.
 SEN. They've begun the attack. This way, this way. [Exit, R.

*(Sound of shots heard. Note : Beat against canvas walls
 with rattan sticks. Distant artillery. Low rumbling of
 bass drum. Bugle calls.)*

Enter from L. the NURSE, followed by NEGROES.

JOE. Whar'll we go? Oh, Lawd, look down. Whar'll we go?
[*Rush out R.*]

(CAP. *rushes across stage from L. to R. followed by men. Shots and distant artillery.*)

NURSE. The enemy are on all sides. It will be a massacre. Heaven have mercy on our poor men.

(*Other soldiers rush across stage, firing as they go.*)

Enter LITTLE DRUMMER BOY from L.

DRUMMER BOY. Let me at 'em.

NURSE. Johnny, where are you going?

DRUMMER BOY. I'm going to war. (*Loudly.*) I'm going to war. [*Exit, R.*]

(*Shots nearer. Firecrackers exploded off stage.*)

NURSE (*looking off R.*). The woods are alive with men. Oh, it is death, death, death! (*Bugle sounds "Retreat."*) They're sounding retreat. No, no! They mustn't do that. They must cut their way through their lines and escape to the hills. (*SOLDIERS run in backward from R. Shots fired. NURSE screams.*) No, no! Turn back. Cut your way through. To the mountains, to the mountains! (*The COLOR BEARER rushes in with flag. Shot. He drops at C. NURSE screams and grasps flag.*) See, the flag! Follow it—and follow me! (*SOLDIERS cheer.*) Now, strike for your country and your God. Follow me. Follow a woman. Are you cowards? Will you die the death of a coward and go down to everlasting shame? Or will you act like men?

SOLDIERS (*screaming*). Like men.

NURSE. Then forward! Through their lines. To the mountains, to the mountains!

SOLDIERS. To the mountains.

(*She rushes off R. with flag. SOLDIERS follow her. Shots close at hand. Bugle calls. Bass-drum effect and fire-crackers. Bugle calls.*)

THE ARRAS IS DRAWN

EPILOGUE TO SCENE V

Lincoln's Address at Gettysburg

(Two bugle blasts. The arras is drawn disclosing the same scene with ABRAHAM LINCOLN standing at c., facing audience.)

LINCOLN (*oratorically*). Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We are met to dedicate a portion of it as the final resting-place of those who here gave their lives that this nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated it far above our power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work that they have thus far so nobly carried on. It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead we take increased devotion; that we here highly resolve that the dead shall not have died in vain; that the nation shall, under God, have a new birth of freedom, and that the government of the people, by the people, and for the people, shall not perish from the earth.

THE ARRAS IS DRAWN

SCENE VI

America Triumphant

SCENE.—*A wood. The trumpet blows four times. The arras is drawn and all the characters are discovered grouped around COLUMBIA, who stands on pedestal draped in a flag and carrying large silk flag. She sings.*

COLUMBIA

(*No. 152, "The School Song Book."*)

COLUMBIA.

Oh, Columbia, the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee;
The mandates make heroes assemble,
When Liberty's form stands in view;
Thy banners make tyranny tremble,
When born by the red, white and blue.

ALL (*singing and waving flags*).

When born by the red, white and blue,
When born by the red, white and blue,
Thy banners make tyranny tremble,
When born by the red, white and blue.

AMERICA

(*No. 146, "The School Song Book."*)

ALL (*joined by audience*).

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing.
Land where my fathers died!
Land of the pilgrim's pride!
From ev'ry mountainside
Let freedom ring.

(*Red fire. The remaining stanzas are sung.*)

THE ARRAS IS DRAWN

Memory Lane

With the Fragrance of Salt Water Breezes

A Comedy in Three Acts

By Roland Oliver

A Cape Cod play and a delightful one. The scene is laid in Quantam in Obadiah Gray's general store. Obadiah has two daughters, half-sisters: one, Vangie, a coy young thing; the other, Hester, as charming a girl as may be found. The play opens at the beginning of the war. Robert Perry, a young engineer, having done big things for his town, has enlisted. He intends to propose to Hester before going away but through a misunderstanding he fails to do so. His departure leaves the path to romance open for one Jonah, local newspaper editor and real estate operator. Six years after the war, Robert, now a well-known and successful engineer, returns to a rejuvenated village, gets himself engaged to Vangie, becomes disengaged, and after a hectic time sets things right to the happy culmination of his romance with Hester. In the woof of the play are many interesting happenings,—a venture in antiques, small town gossip, politics and a varied assortment of character types. Obadiah, frankly a hick; Jonah, a shrewd Yankee putting on city airs; Mrs. Gordyn, a fashionable summer visitor; her callow son Willie. You'll chuckle with delight at the "mooning" between Willie and Vangie, Hester, good to look at, and Rob, an up and coming young professional man. A play of Broadway tendencies, good enough for the best dramatic clubs and not too difficult for any group that wants to give a real honest-to-goodness play that will prove to be an outstanding success.

CHARACTERS

Hester Gray.

Evangeline, her younger half-sister.

Mrs. J. Lester Gordyn.

Robert Perry, a civil engineer.

Willie Gordyn.

Jonah Crowe, a politician.

Obadiah Gray, father of the two girls.

ACT I. Gray's general store, June, 1917.

ACT II. Gray & Crowe's antique store. (Same set.)
September, 1924.

ACT III. The same, the same evening.

PLAYING TIME: Two and one-quarter hours.

Royalty Only Ten Dollars

Each Amateur Performance

Books Fifty Cents Each

Climbing Roses

A Farcical Mirthquake in Three Acts

By Eugene G. Hafer

We heartily recommend this as one of the most uproariously funny, intensely interesting and charming plays in print. The rapid-fire action achieves a tremendously forceful climax, and all of the characters are delightful. The cast comprises very common but warm-hearted Maggie Rose and her crude husband Jim Rose, whose efforts to effect an entrance into high society will convulse any audience; dynamic Peggy Rose, a common little rosebud, who also strives to climb the social trellis; pretty Hazel Sommers, who has a fondness for orange blossoms; excitable Priscilla Prentice, an unpicked dandelion; Mrs. Warren, a leader in society; Joyce Belmont, a hothouse orchid; Winnie Clarke, a pretty little neighborhood pest; Jack Archer, America's foremost author, over whose expected coming the town is agog but who is working incognito as yardman for the lowly Roses; Ferdie Wimbleton, not a candidate for orange blossoms; loud-mouthed Dryden Proonis, the town sport, who is decidedly not a shrinking violet; and Percy Southworth, a meek acorn striving to be a dominant oak.

CHARACTERS

Peggy Rose, a common little rosebud.

Maggie Rose, her aunt.

Hazel Sommers, who has a fondness for orange blossoms.

Priscilla Prentice, an unpicked dandelion.

Mrs. Warren, a leader in society.

Joyce Belmont, a hothouse orchid.

Winnie Clarke, a little neighborhood pest.

Jack Archer, alias Watson. Who cultivates the Roses.

Ferdie Wimbleton, not a candidate for orange blossoms.

Jim Rose, Maggie's husband. Common garden variety.

Dryden Proonis, not a shrinking violet.

Percy Southworth, a very dominant young man.

And three extra men for bit parts. Ferdie, Dryden and

Percy can easily double for these character parts.

SCENE: Living-room in the home of Peggy Rose.

TIME: The present. Spring.

Royalty Only Ten Dollars

Each Amateur Performance

Books Fifty Cents Each

Change Partners

A Comedy in Three Acts

By Carl Pierce (Adam Applebud)

Three Men

Three Women

One Interior Set

It's a play of love and laughter,—not a sticky, sentimental story, but one with peppy dialogue which sparkles with wit; and situations which are bound to make any audience roar with delight, and which, at the same time are so true to life that many a married couple—no matter how prosaic—will slyly nudge each other and recall the “days when.” There are but six characters, and each of them is a star part, vital to the plot and offering wonderful opportunities for clever acting. There is Alma Lee, a modern maid craving excitement and spoiled by the fact that the boys have always been crazy over her. She treats her faithful sweetheart like a football, expects her sister and her parents to be her servants, and is thoroughly selfish. What happens when Ronald Atwood, ex-football hero, visits her and falls in love with her sister, is plenty. Every character is true to life, as is the way in which the plot is worked out. A pert, bright, snappy play which will send the audience home chuckling and comparing its characters to folks they know.

CHARACTERS

Mr. Lee.

Mrs. Lee.

Alma Lee

Eleanor Lee

Ronald Atwood.

Frank Ayer.

} their daughters.

ACT I. A Summer Evening. Just after dinner.

ACT II. Two weeks later. Just after dinner.

ACT III. A few minutes after Act II.

Royalty Only Ten Dollars

Each Amateur Performance

Books Fifty Cents Each

Here Comes Patricia

An Uproarious and Charming Play

By Eugene G. Hafer

On a certain spring morning the whole population of the town of Fern Lawn gasps to see a pretty, nineteen-year-old, overall-clad girl in charge of the local filling station. Inquiry reveals that she is Patricia Hammond. Within a week she is twice threatened with being driven out of town by the indignant townspeople. Never having been driven out of any town before, Patricia views the prospect with delighted enthusiasm. To Jimmy Clark, a newcomer, is assigned the dismaying task of getting rid of her. What luck he has is all bad. To add to his troubles, Jimmy falls in love with the little nuisance. About this time the whole town is agog over the expected coming of the governor of the state and his daughter. The big night arrives. Wild enthusiasm reigns as a mammoth parade, colored flares, and cheering throngs greet the distinguished guests. Then out of the car of honor, leaning on the governor's arm, steps the governor's daughter—Patricia! Mrs. Smith-Porter, the town aristocracy; Tim Hopper, the "drawly" town loafer; coy, persistent Elsie Crowder; long-suffering, much-abused Elbert Hastings; homely Bud Flannigan, upon whom Angelina and Minnie Knoop have matrimonial designs; peppery Adam Wade; Jimmy and unsquelchable Patricia—all are splendid rôles.

CHARACTERS

Mrs. Carrol, a pleasant, motherly old widow.

Elsie Crowder, a pretty young neighbor.

Mrs. Smith-Porter, the town aristocracy.

Angelina Knoop, another young neighbor—not so pretty.

Minnie Knoop, Angelina's cousin.

Patricia Grayson, daughter of the governor.

Jimmy Clark, a newcomer in Fern Lawn.

Elbert Hastings, a much abused member of the governor's staff.

Adam Wade, Jimmy's peppery boss.

Tim Hopper, the town's bad example.

Bud Flannigan, a young man—evidently Irish.

SCENE: Living-room in the home of Mrs. Carrol in Fern Lawn.

TIME: The Present. Spring.

PLAYING TIME: Approximately two and a quarter hours.

Royalty Only Ten Dollars

Each Amateur Performance

Books Fifty Cents Each

Meet Uncle Sally

A Gigantic Snowball of Farce Situations

A Comedy in Three Acts

By Jay Tobias

Here is a new play that bids fair to out-distance in popularity such wonderful successes as "The Arrival of Kitty" and "Charley's Aunt." It is one of those rare and really funny plays which acts itself, is always a success and has to be repeated. Every member of the cast has a hit part. There's action every minute with excruciatingly funny situations and a smooth running dialogue which is easy to memorize and natural to give. When Sally agrees to impersonate the millionaire uncle of Ben and Betty, she little knows of the rocks ahead. The fact that the real Uncle arrives in person merely adds to the general joyousness of the situation. Three pretty romances are woven into the plot, another one is of the ridiculously overdrawn sort in which Aunt Dorinda and Miss Muggs lay siege to the heart of at times Uncle Sally and again Uncle Bill. Jennie, the Swede cook, is the funniest character part in any modern play. Snorkins, a Cockney butler, is the other half of this comedy team. It is difficult to conceive situations out of which the humor has been more completely wrung than those introduced in "Meet Uncle Sally." Clean as a whistle, easy to produce, no scenery or costume problems to be met and a SUCCESS.

CHARACTERS

Ben Blayne, a young lawyer.

Betty Blayne, his sister.

Jennie, a Swede cook.

Sally Sherwood, a college student.

Bob Durant, Betty's fiance.

Snorkins, a Cockney butler.

Elaine Durant, Ben's fiancée.

Aunt Dorinda, Bob and Elaine's aunt.

Dr. Jimmy Snodgrass, an osteopath.

Miss Muggs, Dean of Ketcham College.

Reverend Wright, a preacher.

William Hawkins, Ben and Betty's uncle.

ACT I. Living-room at the Blaynes', about four-thirty of an autumn afternoon.

ACT II. Same as Act I. One hour later.

ACT III. The same. Three minutes later.

Royalty Only Ten Dollars

Each Amateur Performance

Books Fifty Cents Each

The Restless Jewel

A Merry Melodramatic Mystery in Three Acts

By Adam Applebud (Carl Pierce)

Five Men

Seven Women

Two Interior Sets

Following the huge success of OH, KAY! Adam Applebud has written by popular request, another play of the melodramatic mystery type with plenty of comedy, giving us another of the adventures of Kay Millis, the girl detective. The plot is full of surprises which are legitimately introduced and logically worked out which is something which cannot be said for all plays of this type. The characters are diversified. For instance we have a pair of love-sick newlyweds, a gentle old lady, several crooks, prosperous business men, a facetious salesman and others. Some of them may not be what they seem at the start but you never suspect it before the finish or rather you'll suspect everyone from the start. There are thrills, surprises, love scenes, hilarious comedy, emotional scenes, all skillfully put together to form a swiftly moving, fascinating play. Clubs seeking a play of surprises, will thrill to one climax after another and one where smiles will round into chuckles and chuckles into uproarious laughter, cannot do better than to send for a copy of this sure-fire winner.

CHARACTERS

Albert Tisbury.

Aunt Hetty.

Gracie, her niece.

Kay Millis, of the Millis Detective Agency.

"Jersey Jennie."

Margaret Tisbury, sister-in-law of Albert.

Robert Blank.

Gerald Gardiner.

Nan Blank, Robert's wife.

Emma, the Blanks' maid.

Rupert Schools.

Policeman.

ACT I. A corner of the waiting-room of the Pennsylvania Station, New York City. Five O'Clock.

ACT II. Living-room at the Blank residence in a New York suburb. About an hour later.

ACT III. Same as Act II. A few minutes later.

Royalty Only Ten Dollars

Each Amateur Performance

Books Fifty Cents Each

Cat O'Nine Tails

Something New—The Mystery Frappe

By Laurence G. Worcester

At last we have it—the ideal mystery play for amateurs. But wait a minute and listen to this recipe. Take one cold-blooded murder, add to it a human skeleton, referred to as off-stage, blood curdling shrieks, unearthly noises, a female Sherlock Holmes, a half-witted servant, a jealous woman, an underground tunnel, a vicious dog, heard but not seen, a nervous wreck, a beautiful girl, an international crook, flavor with comedy and sweeten with a secret love affair. Pour into a lonely lodge, shake well and serve with thunder and lightning and you'll enjoy the taste of this newest beverage, the mystery frappe. Can easily be played in one interior by using a reverse scene.

"I might add that this play, CAT O'NINE TAILS, has been voted the best done and best liked play ever put on at the Academy, where we have been unusually successful in the matter of dramatic performance, including, IT PAYS TO ADVERTISE, NOTHING BUT THE TRUTH, CLARENCE, ON THE HIRING LINE, and a large number of royalty one-act programs. No high school with any kind of stage equipment should pass up this play." Utica, New York.

CAST

James Gordon, Sr., master of "Gordon Lodge."
Mrs. James Gordon, his nervous wife.
Jimmie Gordon, their "good-looking" boy.
Jacob Webber, the caretaker of "Gordon Lodge."
Betty Webber, his lovable daughter.
Theodora Maitland, a friend of the Gordons.
Henry, the chore boy.
Fox, a detective.
Miss Smith, a female "Sherlock Holmes."
Bridget, the cook.
Peggy, her daughter.
Cat O'Nine Tails . . . ?

ACT I. Living-room in the "Gordon Lodge," near the Canadian line in Maine. . . And the clock strikes twelve.

ACT II. Same . . . the next night. . . And the villain appears.

ACT III. An underground room of the lodge, a few minutes later. . . And the mystery is solved.

GOODNIGHT.

Royalty Only Fifteen Dollars

Each Amateur Performance

Books Seventy-Five Cents Each

April Showers

A Deluge of Joyous Farce

A Comedy in Three Acts

By Watkins E. Wright

Ann Vaughn was a more or less contented housewife and John Nutting was getting along fairly well as a shoe clerk until the two of them agreed to play the leading rôles in an amateur performance of "Romeo and Juliet." Rita Weston, a former girlhood friend of Ann's, objects to Ann paying so little attention to her personal appearance and tells her to play Juliet for all she is worth and win back her husband Harry, who has allowed business to claim all his time. Ann, who knows Harry is seeing a lot of Irene Lester, a wealthy widow, decides to follow Rita's advice. During the rehearsal scenes, which are excruciatingly funny, John plays with too much realism to suit Ann and she dashes offstage. Mildred Cox, who is to play Desdemona, and who has her cap set for John, sends Harry an anonymous letter telling him that his wife is seeing a lot of a certain man. Harry goes on the war path. Bill Bowers who plays Othello, brings Mildred to Ann and makes her confess to sending the letter. Matters are soon smoothed out. Ann determines to go on dressing up and looking attractive, and John and Rita plan to go back to New York where he can sell shoes while she sells hats, "making both ends meet" so to speak.

CHARACTERS

Harry Vaughn, an ambitious real estate man.

Ann Vaughn, his wife.

Miss Sarah Summers, Ann's aunt.

Mrs. Buxton, a leader of local affairs.

Rita Weston, a New York milliner.

John Nutting, a shoe clerk.

Bill Bowers, who works in a drug store.

Mildred Cox, a stage aspirant.

Lucy, another stage aspirant.

Moses Israel, a pawn broker.

TIME: April.

PLACE: Ardmore, a thriving Southern town.

TIME OF PLAYING: Two hours and a quarter.

ACT I. The living-room of the Vaughn cottage. Mid-afternoon in April.

ACT II. The bare stage of the Pack Theatre. A night two weeks later.

ACT III. The living-room of the Vaughn cottage. Later the same night.

Royalty Only Ten Dollars

Each Amateur Performance

Books Fifty Cents Each

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Anne What's Her Name

A Comedy of Mystery in Three Acts

By Walter Ben Hare

Seven Men

Eight Women

Two Interior Sets

Tony Wheat, fleeing from the police, hides in the home of Judge Bunby, and allows the family to mistake him for their nephew. The climax of his misfortunes is reached when he is married, much against his inclination, to a masked lady with a deep bass voice, called Anne. The endeavors of Tony to ascertain the identity of his bride, the hysterics of the maid, and the arrival of the real Ebenezer, later followed by his wife and two children, add to the mystery and the merriment. A play full of wit, snappy lines, electrifying surprises and clean, comedy situations. Tony is one of the best comedy leading man's rôles ever written, and Willie, the high school boy, Nancy, the leading lady, Bab, the Flapper, Mooney, and Gran'ma, aged eighty-two, are unusually appealing rôles.

CHARACTERS

Anthony Wheat (Tony), a victim of circumstances.

Burks, his valet, faithful to the end.

Marjorie, a very modern young woman.

Aunt Julia, the Judge's sister-in-law.

Barbara, a flapper who flaps.

Mooney, the temperamental maid, with nerves.

Willie Peabody, the boy from next door.

Doran, a plain-clothes detective.

Gran'ma, aged 82, but with young ideas.

Louise Byers, her companion.

Judge Bunby, the head of the house.

Doctor Aked, a friend of the family.

Nancy Brown, the girl from Rosedale.

Ebenezer Whittle, the Judge's nephew.

Mrs. Ebenezer Whittle, looking for Ebenezer.

Two Little Whittles.

Prologue: Tony Wheat's room in the Bachelor's Inn.

ACT I. Living-room in Judge Bunby's house, an hour later.

ACT II. Same room, half an hour later.

ACT III. Same old room, the next morning.

Royalty Only Ten Dollars

Each Amateur Performance

Books Fifty Cents Each